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ESTUDIOS PARA GUITARRA CLÁSICA

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IMPORTANTE

Este método de estudios esta hecho principalmente para dominar y perfeccionar la técnica de la guitarra clásica, sin embargo, estos estudios pueden ser enseñados y/o aprendidos en la guitarra acústica y la guitarra eléctrica, ya que los mismos están enfocados en dominar aspectos básicos como las barras, lograr la independencia en los dedos de la mano izquierda, dominar arpeggios, ligados ascendentes y descendentes, aprender a utilizar distintas posiciones, desplazamientos y lograr resistencia. Ya que lo antes mencionado son aspectos generales de la guitarra, pueden ser aplicados ya sea en la guitarra clásica, acústica o eléctrica.

Recomiendo estudiar cada uno de los estudios muy lentamente y con metrónomo.

IMPORTANT

This method of study is mainly done to master and perfect the technique of classical guitar, however, these studies can be taught and / or learned in the acoustic guitar and electric guitar, since they are focused on mastering basic aspects such as the bars, achieve independence in the fingers of the left hand, dominate arpeggios, linked ascending and descending, learn to use different positions, displacements and achieve resistance. Since the aforementioned are general aspects of the guitar, they can be applied either to the classical, acoustic or electric guitar.

I recommend studying each of the studies very slowly and with a metronome.

PRIMERA PARTE

Estudio Nº 1

Comp. Carlos Cario

En este estudio se presenta en la mano izquierda la posición fija, además de utilizar el 4to dedo en repetidas ocasiones y un arpeggio sencillo de mano derecha. Deberá hacerse presente el "Fa#" de la llave.

♩ = 100

8 p 0 i m i a 4 i m i a 0 0 0 4 3 6

3 1 0 1 0 3 2 1 2 0 4

5 2 1 2 3 4 0 0 0 4 3 6

7 2 1 2 4 0 0 0 4 3 6

9 1 0 1 0 3 2 1 2 0 4

11 2 1 2 3 4 0 0 0 4 3 6

En este estudio se presenta nuevamente la posición fija, además de un desplazamiento al traste 5 con una media barra o cejilla. Deberá practicarse muy lentamente dicha barra.

♩ = 120

[illegible]

Musical score for the piece "Ima m" in 4/4 time. The score is written for guitar and bass. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The bass part includes a key signature of one flat (Bb) and a time signature of 4/4. The lyrics "i m a m" are written below the guitar staff. The score is divided into measures, with measure numbers 8, 11, and 14 indicated. The guitar part features various fret numbers (0, 1, 2, 3, 4) and a key signature change to one sharp (F#) in measure 11. The bass part features various fret numbers (0, 1, 2, 3, 4) and a key signature change to one flat (Bb) in measure 11. The score ends with a double bar line and repeat signs in measure 14.

En este estudio es importante hacer los desplazamientos ligeros y acentuando las notas que están en la 1ra cuerda. También se deberá tener cuidado con la ligadura de prolongación. Se deberá estudiar muy lentamente teniendo en cuenta lo antes dicho.

A musical score for guitar in G major, 2/4 time. The score is divided into systems of five measures each, with measure numbers 1, 7, 13, 19, and 25 marked at the beginning of each system. The melody is written in the treble clef and consists of continuous eighth notes, many of which are grouped in triplets. Fingerings (a, i, m, 4, 3, 2, 1, 0) are indicated above the notes. The bass line is written in the bass clef and includes chords (p, m, 4, 3, 2, 1, 0) and triplet patterns. The score ends with a double bar line and repeat dots.

Estudio Nº 5

Comp. Carlos Cario

Este estudio es para mejorar el uso
del dedo pulgar “p” así que se debe tener
en cuenta que las notas que se tocan con el dedo “p”
deberán sonar más que el resto de las notas.
Recomiendo estudiar primero las notas que toca el dedo “p”
muy lentamente y con metrónomo.

♩ = 120

8 $\begin{matrix} 0 & 0 & 0 \\ i & m & a \end{matrix}$
p|0 p|3 p|2 p|3 p|0 p|3 p|2 p|3 p|1 p|3 p|2 p|3

4 $\begin{matrix} i & m & a \end{matrix}$
p|0 p|3 p|2 p|3 p|0 p|3 p|2 p|3 p|1 p|3 p|2 p|3

7 $\begin{matrix} 3 & 1 & 0 \end{matrix}$
p|0 p|0 p|4 p|2 p|0 p|0 p|4 p|2 p|0 p|0 p|4 p|2

10 $\begin{matrix} 3 & 1 & 0 \end{matrix}$
p|4 p|2 p|4 p|0 p|4 p|2 p|4 p|0 p|4 p|2 p|4 p|2

13 $\begin{matrix} 0 & 0 & 0 \\ i & m & a \end{matrix}$
p|0 p|3 p|2 p|3 p|0 p|3 p|2 p|3 p|1 p|3 p|2 p|3

16 $\begin{matrix} 0 & 0 & 0 \\ i & m & a \end{matrix}$
p|0 p|3 p|2 p|3 p|1 p|3 p|2 p|3 p|0

Estudio N° 6

Comp. Carlos Cario

Este estudio representa una mayor dificultad ya que es para trabajar las barras o cejillas en el traste 1 y 3 donde se necesita mayor fuerza para pisar. Tóquese lentamente hasta dominar la barra.

♩ = 100

8

8

15

23

Estudio N° 7

Comp. Carlos Cario

En este estudio se presenta las ligaduras descendentes, para hacer que el ligado tenga mas presencia tóquese la primera nota de la ligadura con acento. Se deberá estudiar muy lentamente hasta dominar el ligado.

♩ = 80

The musical score for Estudio N° 7 is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of five staves of music, with measures numbered 8, 9, 16, 25, and 31. The score includes various musical notations such as slurs, ties, and fingerings (indicated by numbers 1-4 and 'a' for artificial harmonics). The piece is characterized by descending slurs and ties, which are emphasized by the first note of the slur being accented. The tempo is marked as ♩ = 80. The score includes a repeat sign at measure 16 and a trill-like figure at measure 31. The piece concludes with a double bar line at measure 34.

The musical score is written for guitar in G major (one sharp) and 3/8 time. It consists of five staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fretting techniques like bends, slides, and vibrato. Fingerings are indicated by numbers 1 through 4. The score is divided into measures by vertical bar lines, and the key signature and time signature are clearly marked at the beginning of each staff.

Estudio Nº 9

Comp. Carlos Cario

Este estudio es para trabajar las octavas.
Hay que prestarle mucha atención a la digitación.
Recomiendo estudiar muy lentamente hasta dominar los saltos.

♩ = 120

8

5

10

16

23

Este estudio es una recopilación de algunos de los vistos anteriormente.

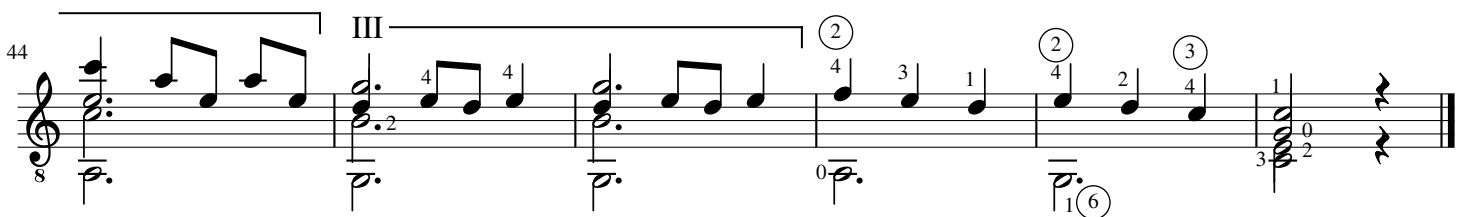
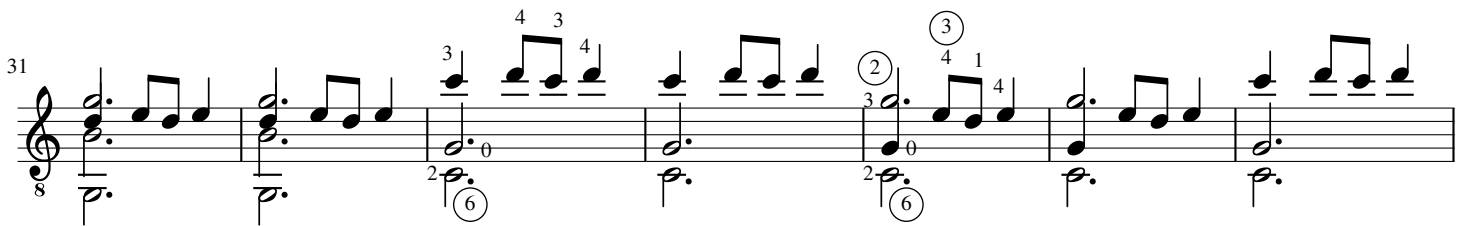
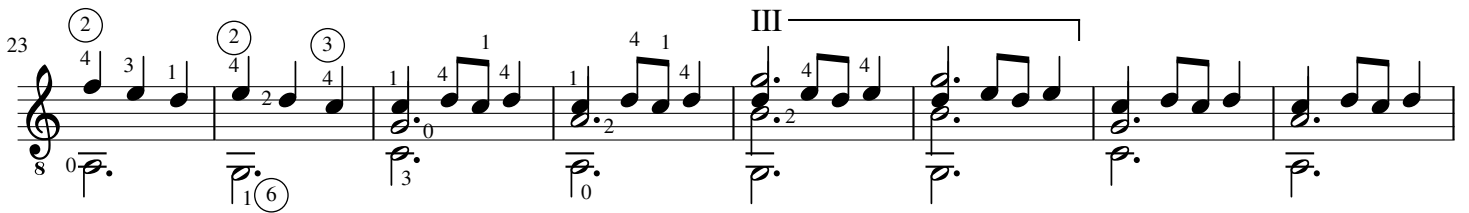
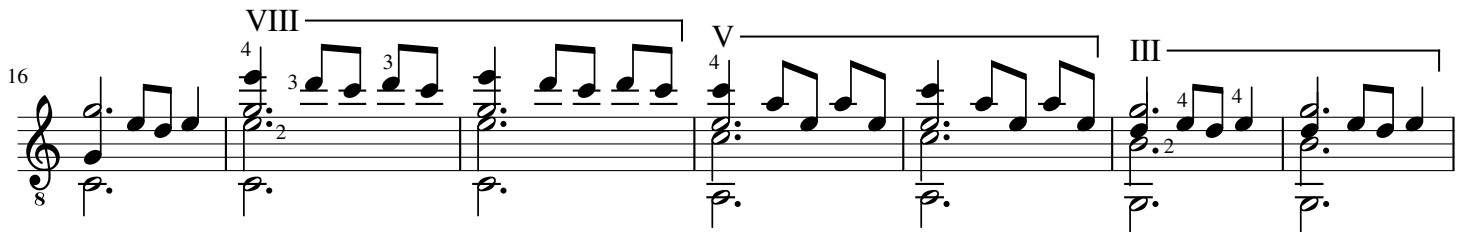
SEGUNDA PARTE

Estudio N° 11

Comp. Carlos Cario

♩ = 120

III



Estudio Nº 12

Comp. Carlos Cario

♩ = 100

p a m i p a m i p a m i p a m i

4

7

10

13

16

19

22

25

27

29

31

34

37

40

43

46

48

50

52

p a m i p a m i p a m i p a m i

p a m i p a m i p a m i p a m i

p a m i p a m i p a m i p a m i

Comp. Carlos Cario

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line on a treble clef staff in 6/8 time. The score includes fingerings, slurs, and dynamic markings like "p" and "f".

Estudio Nº 15

Comp. Carlos Caro

$\text{♩} = 100$

8 0 1 3 4 3 1 1 4 3 1 3 4 3 1 4 2 1

4 2 1 0 1 2 4 4 3

7

10

13 4 3 1 4 3 1 1 4

16 4 3 1 4 1

19 4 3 1 4 1

22 4 3 1 4 3

25

28 3 3 3 3 4

0 8

32 *p* *i* *p* *i*

35 *p*

39 *p*

43 *p*

47 *p*

51 *p*

55 *p*

59 *p*

63 *p*

67 *p*

71 *p*

C. II

Comp. Carlos Cario

IX

♩ = 80

Comp. Carlos Carrión

6

12

18

24

31

37

44

II

IX

[illegible]

[illegible]

Estudio N° 19

Comp. Carlos Cario

♩ = 80

0 a m i 0 a m i (3) (4) II 4 3 2 IV 2 4 3

4 0 (2) (3) (4) 0 0 (3) (4) II 4 3 2

7 IV 2 4 3 V 2 3 1 (2) (3) (4)

10 VII 4 2 IX 4 2 V 4 2

13 0 0 (3) (4) II 4 3 2 IV 2 4 3

16 V 4 2 1 (2) (3) (4) II 4 3 2

19 IV 2 4 3 V 4 2 V 2 4 3

22 0 0 p i p m p i p m p i p m p i p m 0 4 3 1

25 4 3 1 3 1 4

28 1 2 3 4 3 1 2 4 0 1 0

31 4 3 1 3 1 2 1 3

34 4 2 3 1 0 4 1 3 1 4 1 4 1 4

40 4 1 3 1 4 1 4 1 4 0

47 0 a m i 0 a m i 3 4 II IV

51 0 2 3 4 0 0 3 4 II

54 IV V V

Estudio Nº 20

(Para Dos Guitarras)

Comp. Carlos Cario

♩ = 120

Guitarra clásica

Guitarra clásica

Guit.

Guit.

Guit.

Guit.

Guit.

Guit.

III

III

III

III

VIII

V

III

The musical score for 'Estudio Nº 20' is written for two classical guitars. It begins with a tempo marking of 120 beats per minute. The notation is arranged in three systems, each with two staves. The first system (measures 1-8) features a treble clef for the top staff and a bass clef for the bottom staff. The second system (measures 9-16) continues the piece with similar notation. The third system (measures 17-24) concludes the study. Roman numerals (III, V, VIII) are placed above certain measures to denote specific sections or techniques. The score includes various musical notations such as notes, rests, and fingerings.

VIII V III

30

Guit.

Guit.

36

Guit.

Guit.

43

Guit.

Guit.

48

Guit.

Guit.

54

Guit.

Guit.

59

Guit.

Guit.

VIII V III

AGRADECIMIENTOS

**"A MI MAESTRO FRANCISCO
ORTEGA, CUYA TUTELA FUE
EL PILAR FUNDAMENTAL DE
MI CARRERA. GRACIAS POR
ENSEÑARME QUE LA
GUITARRA ES MUCHO MÁS QUE
TÉCNICA; ES UN LENGUAJE.
ESTE MÉTODO ES, EN GRAN
MEDIDA, UN TRIBUTO A LAS
LECCIONES DE VIDA Y ARTE
QUE RECIBÍ BAJO SU GUÍA
DESDE MIS PRIMEROS PASOS."**

PROF. CARLOS CARIO

